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Decoding daily life

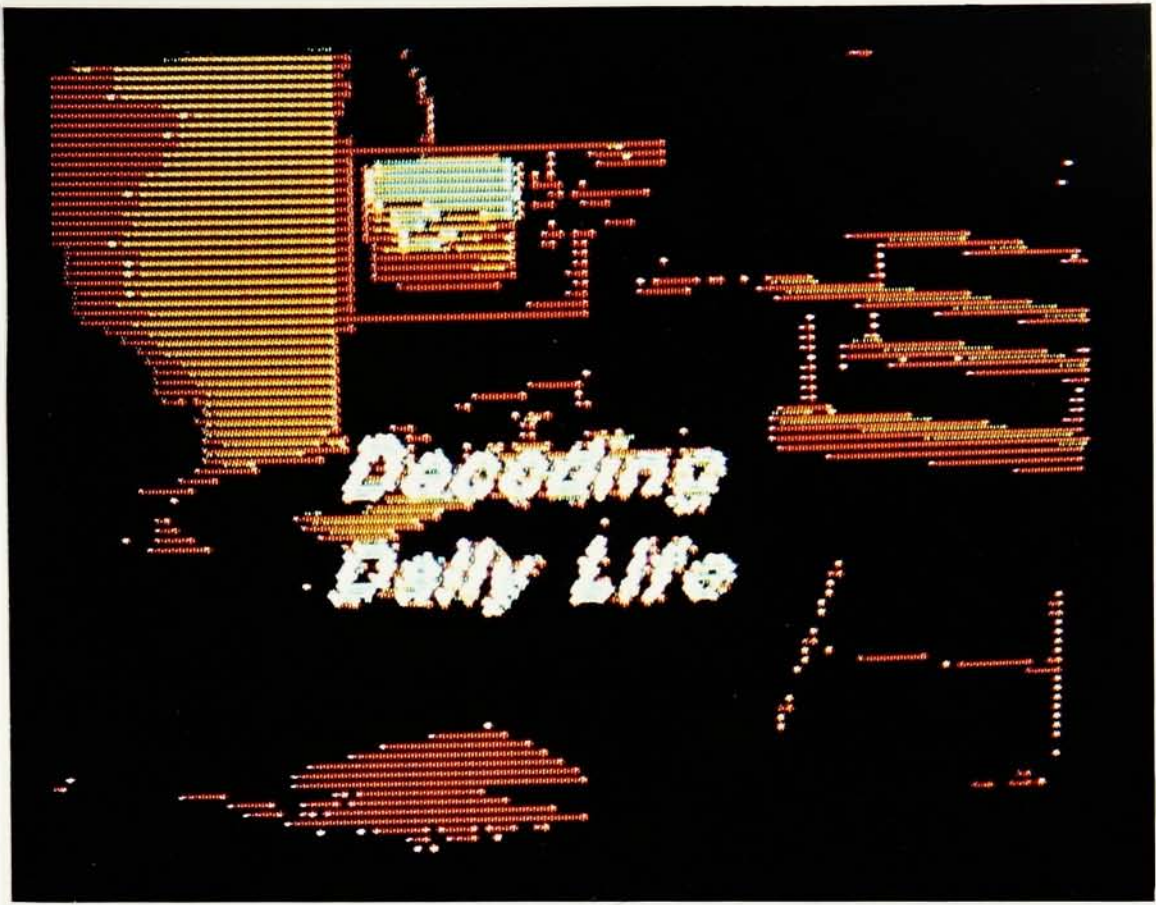
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Decoding Daily Life

***An MFA Thesis Presentation by
Howard Granowitz***

***RIT Photo Gallery
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Decoding Daily Life

by

Howard Granowitz

Submitted in Partial Fullfillment of the
Requirements for the Degree
Master of Fine Arts

Master of Fine Arts Program
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York

January 18, 1985

Charles Werberig, Chairperson
Associate Professor
School of Photographic Arts and Sciences
Rochester Institute of Technology

Charles Werberig

Malcolm Spaul
Assistant Professor
School of Photographic Arts and Sciences
Rochester Institute of Technology

Malcolm Spaul

James Ver Hague
Associate Professor
College of Fine and Applied Arts
Rochester Institute of Technology
Special Advisor

James Ver Hague

Joan Truckenbrod
Associate Professor
The Art Institute of Chicago
Chicago, Illinois

TABLE OF CONTENTS

Title Page	i
Table of Contents	ii
Permission	iii
Acknowledgements	iv
Quote	1
Introduction	2
Discussion	5
Pre-production and Production	10
Post-production	15
Thesis Show and Sharing	16
Conclusion	19
Appendixes:	
Proposal	22
Treatment	24
Announcement	27
Slides	28
Bibliography	29

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each time a request for reproduction is made. I can
be reached at the following address.

Date 5/18/85

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Charles C. Werberig
5/18/85

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"While technology seems to bring us together, it
does so only by making new ways of separating
us from one another."

Daniel J. Boorstin
The Republic of Technology

Introduction

When I was accepted at the Rochester Institute of Technology I looked forward to exploring as many of the disciplines related to still photography as possible. One area I had not planned to study was computer graphics. During the summer of 1982 I enrolled in a computer graphics class, curious about this new discipline. The class was taught by a visiting instructor from Illinois, Ms. Joan Truckenbrod. During the course I was exposed to a peripheral device that interfaced with Apple Computers called the Ditherizer II. The Ditherizer II is a frame-grabbing video digitizer which captures an image in terms of gray levels and then uses the Apple to add color according to the intensity and contrast of those gray levels. I was very taken by the unique look this equipment gave to commonplace scenes and wanted to explore its potential further. The look was what I termed a high-tech, dehumanized look. With the ditherizer, I was able to take familiar images from daily life and transpose them into abstract shapes of differing colors, textures and sizes. Certain aspects, after having been ditherized, were more recognizable than others. Nonetheless, they were stripped of their commonplace characteristics, the characteristics the audience could use to identify them as aspects of today's culture. This equipment had the ability to make people and everyday actions look mechanical and robotic and it was this look that fascinated me.

At first, the technique I used was to have live action occur in front of the ditherizing camera. When I came across a scene of particular interest I could freeze that moment and store it

on a floppy disk. I was enthusiastic about the technique and the results but soon wanted to take it a step further. I began to wonder if there could be any way of combining this digitized imagery with some video that was shot for that specific purpose. However, due to lack of time (this was only a six week summer course), and my lack of raw video footage, I had to compromise. I ended up using a friend's raw video footage of an amusement park and another's of a family get-together. I selected some interesting moments from the tapes, ditherized them and photographed them onto Ektachrome slide film. I then sequenced these slides, a combination of real imagery and ditherized imagery, into an order I liked. I used a dissolve unit and two slide projectors to present my final project to the class. The use of the dissolve unit resulted in some interesting effects. Due to the way I had sequenced the slides an illusion of movement was created using only still images. This served to strengthen my desire to explore the use of this ditherized imagery with a video project planned around the use of this equipment.

During the winter quarter of the 1983-1984 school year I had a chance to continue my experiments. For the final project of my video class I attempted to use this ditherized imagery in the way described above. My subject was the people who gather at a public outdoor market and the way they interact. Since this was my first attempt at integrating the ditherized with the real imagery in a motion sequence, the result was one with more emphasis on the technical rather than on the aesthetic. The attempt did show that this integration could be performed successfully but that I needed to concentrate more on my subject

matter and the response or responses I wanted to evoke from the viewers.

My chance to extend these experiments came about in the form of this thesis project. I was under loose time constraints which enabled me to hold extensive discussions about this project with my thesis board members as well as with other knowledgeable people who I felt could have something to contribute to the overall outcome on my project.

Discussion

My basic idea was to explore the question of humanistic versus nonhumanistic social habits in today's society. The main idea grew out of a search I undertook to understand why I was so fascinated by the images the Apple and Ditherizer II produced. As I have tried to point out throughout this project, the ability of the computer and the Ditherizer II to give things a high-tech, very modern look, comprised of boldly colored shapes in a variety of sizes and intensities is what interested me in this equipment first. I then discovered that these images changed my perceptions of what I saw. I became more concerned with the aspects of the mechanical robotic, or dehumanized nature of life's daily activities. I felt I could explore the technologies of today and the way they have affected today's society in terms of the way people interact, relate and so on. Things such as telephone answering machines, automatic teller machines, digital technology, television, and scanning machines may not have lessened the number of tasks man must do on a week-to-week basis but have definitely changed the way man goes about doing them. This change has decreased the amount of interaction between people, while greatly increasing the amount between man and machine. I was concerned with this question; if the amount of interaction between man and machine is going to increase at a rate equal to or greater than today's rate, how is man going to improve his ability to interact among real, live human beings? After all, man has the ability to learn and better himself through practice and/or repetition. If this interaction between men

becomes less frequent it will never improve and might even deteriorate.

With this basic thought laid down I was now ready to start having discussions with people in order to further develop this idea. My earliest discussions involved Joan Truckenbrod and Ruth Leavitt. Miss Leavitt, a renowned computer artist, was extremely excited by the early work I had done with the Apple and the Ditherizer II and offered me much encouragement to pursue my interest in this area. She was instrumental in helping me work out an idea that would integrate this imagery in a project where it would fit in and not just be thought of as slick, high tech nonsense. My thoughts were centered around how the computer-manipulated imagery looked mechanical or robotic. In other words, it looked inhuman. With this premise in place I could clearly see how to fit this concept into my basic idea. The result would be the ability to add emphasis to the areas where I wanted to evoke more thought from the viewer. I did not want to present the material in a linear straight-forward manner. I wanted the viewer to come to his own conclusions based on his own thoughts that were evoked by this piece. In other words, I wanted to present the material in an ambiguous manner so that my position on this subject remained hidden.

As a result of these early discussions, I was able to work out a format for the presentation of the materials. The presentation would consist of three monitors arranged in a triangular space. Each would play simultaneously and contain unique images that would relate to the images or sounds coming from the other monitors. For the most part, the audio would be

used to attract the audience and cause them to turn to that particular monitor. This technique would allow the viewer to make the visual cut and also allow me to experiment with repetitions, delays, overlaps, computer manipulation and so on. The viewer could also choose to watch one monitor in particular and still come away with a sense of what was going on. The triangular-shaped gallery space also served another purpose. The enclosed space seemed to strengthen the feeling that it was impossible for people to escape these technologies. I wanted the audience to get the feeling that we are bombarded daily with these technologies and that there is no escaping them. I also came to the conclusion that the show could be further enhanced by presenting still photographs of the computer-manipulated video imagery in conjunction with the video piece. The photographs could be used in the environment where the monitors would be situated. This would help strengthen the overall feeling I was trying to achieve in the environment by putting some added emphasis on the points I was making in the tapes, as well as by creating a context in which to view the entire piece (tapes, photographs, and the Apple). I will discuss the installation later on in this paper.

It was now time to present these ideas to my thesis board for some more extensive discussion and reworking. My thesis chairman, Associate Professor Charles Werberig, felt that the expressive value of the computer had not been explored yet, particularly in regard to the moving image. He felt I had to work it out in a sophisticated manner that went way beyond anything I had done with these tools before (video, ditherizer,

etc.). From him I gathered that I had to produce something expressive of my being and not just a technical experiment. I had to be sure to transcend the technology and its novelty and not present a technical encounter with a machine.

Assistant Professor Malcolm Spaul1 was another board member who contributed not only to the conceptual nature of the piece but also made significant contributions to the technical side due to his expertise in video. His initial comments on the conceptual nature of the piece were that I was taking a new approach to the medium by the way I planned to present the material as well as the use of the ditherized imagery. His main concerns were to explore the subject matter visually, in a way that did not bang the audience over the head with information but allowed for their own interpretations. He felt that the manner in which I had planned to present the work would allow for this and encouraged me to push forward in exploring man and his environment today. He urged me to take people's day-to-day tasks and abstract them with the tools at my disposal, using them as tools for expression. Malcolm thought the subject was visually rich. Depending on how it was shot and presented it would allow me to play with the idea of how today's commonplace, mechanistic technologies are altering the world's humanistic traits. Malcolm suggested that I try to structure the piece without having interviews as a part of the piece. He felt I should try to let the visual material speak for itself. This is a technique I tried to employ in the piece but later had to abandon for reasons I will expand upon later.

Malcolm Spaul1 and I then turned to working out the

technical details for this project. The main question was: to what equipment would I have access in order to photograph and tape my material and later edit it? I was able to use the Sharp XC-700 color camera. This is what is known as a three-tube camera, which means it has one tube for each of the three primary colors that make up the full color video picture: red, green, and blue. This camera is also known to have a high degree of resolution which is important when one might need to take the raw footage a few generations as well as when taping from the Apple monitor. I also used a Sony 4800 three-quarter-inch video cassette deck to record the video and audio onto tape. I was given access to the large selection of microphones and lighting kits at RIT. For post-production I used the video control facilities at RIT's School of Photographic Arts and Sciences. The equipment consisted of the Sony 440 editing controller, 5850 record deck and 5800 playback deck, Shintron switcher, Chyron character generator and Soundcraft audio mixing board.

Another area where the technical aspects had to be worked out was in the area of the computer. Working with Associate Professor Jim VerHague, the third member of my board, I was able to find the software and access to the computer I needed in order to complete this project. The only problem we encountered was that in order for me to tape the ditherized motion of the video I would have to rephotograph it with the video camera pointing at the Apple's monitor. The reason for this was that the output of the computer is in terms of R, G, B, (Red, Green and Blue), while television is in NTSC or the National Television Standards Committee guidelines. NTSC is the system in which all broadcast

television is generated , while most computer output is in RGB. There are ways to convert RGB into NTSC but we did not have this peripheral card and could not afford to purchase it just for one project. What this meant was losing a great deal of resolution because the tapes would be already a few generations away from the original picture.

The steps required to ditherize the video were as follows: first, the raw footage tape (first generation) was played back on a video tape recorder (VTR). Then the ditherizing camera was pointed at the monitor that displayed the imagery from the VTR. This gave me a digitized image on the Apple monitor (second generation). Finally, the Sharp camera was pointed at the Apple monitor and the ditherized material was recorded onto tape. At this point the material was already third generation and it had not even been edited yet. This means that the version shown during my show would contain ditherized material that is about fifth generation. If I could have taken the material right from the Apple monitor without having to rephotograph it I would have, in essence, been able to avoid about two generations. The general quality would have been better but I have no way of knowing how much better since I never had the equipment necessary to find out.

Pre-Production and Production

Finally I was ready to begin. My first step was to write a treatment of the piece, and then to develop storyboards from that treatment. Each board contained three blocks which represented the three monitors. Using this method I was able to visualize

what all three monitors would display. I made notes about the audio under each image. With this in hand I knew what needed to be shot on any location or I could use it to make a more detailed shooting script for each location if that became necessary. In general, I used the storyboard as described in the latter case. The storyboard also became essential in the editing phase as I will describe later.

The piece can essentially be broken down into a series of five vignettes which culminate in a frenzied montage of both video and audio. The opening sequence of the piece deals with the television image. I felt this was an appropriate place to start since the presentation itself was being created using this technology. The initial imagery consists, for the most part, of shots of the technological aspects of television that allow it to be produced and transmitted. It opens with all three monitors showing color bars and tone. It then progresses through a series of shots including vectorscopes, waveform monitors, video tape machines, VU meters, satellites, satellite dishes and receivers, and so on until the camera zooms out from the monitor. The monitor is displaying a close-up of an antenna and then pulls back to reveal an ordinary house upon which the antenna sits. As the zoom out from the monitor continues it reveals three different interior environments where this image is being displayed. The title is then faded up, "Decoding Daily Life," and the scene cuts to black on all monitors.

Phase two opens with audio only, a phone ringing. The ringing is cross-faded to the ringing sound a person would hear through the earpiece if they were on the calling end. An

answering machine then plays back a message about how you might hate talking to this type of device but it is really the only way to get hold of him. The machine beeps at the end of the message indicating that you can now leave your message. We then see a visual on one of the monitors which shows a person's hand pushing the phone buttons (with the related audio). Accordingly, at a pace I chose through the use of my storyboard and trial and error, the other monitors eventually come to life by showing related imagery of the aspects of telecommunications today. These events involve the human element, a variety of today's phones and phone answering machines in either real or computer-enhanced imagery. As described earlier, the placement of this manipulated imagery was dependent on where I hoped I could evoke more introspection from the audience. Throughout this segment, as well as throughout all of the ones to follow, the audio was used as an integral part of the experience not only to strengthen the experience and the audience reaction but also to move the audience from one monitor to another. The segment was ended by presenting a very static visual of some phone-related equipment and the audio message of.... "at the sound of the tone the time will be....BEEEEEEEEEEEP!"

The audio of the beep was used to enhance the transition into segment three, the digital watch sequence. This sequence consists of a variety of digital clocks/watches shown in many settings. The audio plays a major role in this part due to the large diversity of sounds of which these devices are capable. From beeps to buzzes to chirps, I tried to show the variety available in these devices and hopefully provoked the viewer into

some insight as to their own feelings about today's timepieces. Why have we gotten so concerned with every precious second of life that we now need to keep track of them so precisely? Phase three ends with a calculator watch having its buttons pushed as it makes the appropriate beeps and noises.

The calculator watch is used as a springboard into the next phase. The automatic teller machine sequence explores the interaction of the user and the machine. The viewer is led through the various steps of the exchange process that takes place between the human element and the mechanical one. There is a mix of the real, the ditherized, and the audio, interacting between each of the three monitors. As this action reaches a fever pitch it is slowed down by images of the screen of the bank machine. They are followed by an image of the display screen of an automated supermarket checkout device.

Phase five, the scanning sequence, is the final phase before we move into the montage of all the phases which results in the climax. What is presented here are the various aspects of scanning technology which are becoming ever more present in many of today's large supermarkets. As we reach the end of this sequence we see one product being repeatedly scanned as if the machine is having trouble reading the code located on the side of the product. One of the other monitors shows an automatic teller machine that keeps spitting out the card, and so on. This eventually builds into a quick series of images and sounds... a car starts and the seat belt buzzer goes off, you see and hear an exchange that would take place at a drive-through fast food restaurant, a variety of music is heard accompanied by the

appropriate visual of a variety of people wearing headphones, shots of telephone scenes and so on. The pace gets so fast with visuals and audio being thrown at the viewer at such a pace that it is an overload of information. This overload is touched upon when the screens cut to graphics which are typical representations of technological communications failures. A syntax error message is displayed as if it had appeared on a computer screen, the picture of a satellite dish appears on the second monitor with the message "network difficulties - please stand by," and the third monitor shows an illustration of a person sitting in front of a television set with the message, "the trouble is not in your set." They all fade to black and then the credits come up.

The shooting of this project was not very difficult (although it was time consuming), once I had done the pre-production in the form of the treatment, a storyboard, and the shooting script. However, in the middle of the shooting process I came to the conclusion that the piece was in need of a point of reference. There was no human element included in the piece with whom the audience could identify. As a result, I abandoned the idea of presenting this piece without conducting some formalized interviews. I did this with the intention of not using these discussions in their full, linear interview form but with the intention of fragmenting these people's thoughts and inserting them in areas where I felt there was a need for a reference point. The people I interviewed were all highly involved in the new technologies of their respective corporations. These men were: Mr. Arthur Maurer of the Rochester Telephone Corporation and Mr. Thomas Osinski of Wegman's Supermarkets. Their insights

and observations about the technologies of today and the future became a very important part of the overall piece and an area I am glad I pursued.

Post-Production

The most difficult and involved process was editing. Part of the reason for this was the fact that there was no way to use time code, a method used in video that, in essence, numbers each frame of the video very accurately. These numbers can then be used to access a specific time in the tape. In this project it was even more critical because it would have enabled me to know exactly to the frame in terms of minutes, seconds, and frames where I was and how this would correspond to that exact point on the other two tapes. I got around this and remained as accurate as possible by using the counters on the editing system, the storyboards, and by flow charting.

The other major concern I had during the editing of this piece was where to insert the ditherized sections. I first edited the entire section without adding any of the ditherized portions. This enabled me to view an entire section and decide where I felt I needed to add more emphasis or interest. I then searched through the raw footage of the ditherized portions to find segments with appropriate colors and good discernability. Some takes were more clear after being ditherized than other takes as well as being different colors. I had to decide on color, and how ambiguous I wanted the insert to be. Having made this decision, I went back to my master tape and edited these

parts in among the real imagery and audio.

At various points during the editing process I met with the members of my board individually to keep them informed of my progress. Their main concern (and mine) was that I varied the way I used the ditherizer and that the audio was more discernable in certain areas. They were generally very enthusiastic and really did not have much more to offer at this point. I believe this is because of the large amount of pre-production we undertook together. I knew where I wanted to go with the project and my board was as aware of what I was going to do as I could make clear to them.

While all of this extensive work was going on in the video portion of this piece I was devoting two full days a week to the still images for this project. I began by first running all my raw video footage, some twenty-seven tapes, through the Apple. I selected images from the ditherized tapes which were interesting visually and which conveyed what I felt to be the essence of the video tapes. I shot Ektachrome transparencies of these images. I not only bracketed my exposure as I photographed these images but I also adjusted the color on the Apple's monitor which resulted in a wide variety of images in terms of subject, color, and contrast. Having burned up some sixteen rolls of film I then began to print the images on Cibachrome paper.

Thesis Show and Sharing

As a result I included thirty four images in the show along with the three video tapes that each ran for six and a half

minutes. The gallery space was arranged in a triangular shape with the three monitors approximately twenty feet from each other. Along the longest side of the triangle was a small opening that served as the entrance to the space. The outer walls at the point where one entered the installation displayed my thesis proposal and acknowledgement statement and a large sixteen-by-twenty Cibachrome image with the title of the show on either side of the opening. Near the opening the Apple and Ditherizer were set up to catch the people in motion as they entered or left the space as well as to see the goings-on right outside the area. I included this equipment so the audience could see the technology that was used to create the effects I presented. The audience was given the chance to play with the computer, freeze an image they liked, and get a black and white print out from a dot matrix printer to take home with them. Along the walls and in between the monitors hung the still images in various clusters and groupings.

On the whole, the installation was set up and presented as described above. The one notable exception was the placement of the computer. Instead of being placed in the middle of the installation it was stationed outside of the space with the camera mounted high up and aimed into the gallery area. There were a few reasons for this. Due to the short amount of time given to set up this project in the gallery I could not experiment much in order to discover the best use of the space. As I was setting up I was afraid that if the computer was placed in the center as planned it would make the viewing area too

cramped and crowded. There were other problems to consider as well and not sufficient time to work out the solutions. These problems were: how to get electricity to the computer and all of the peripheral devices and how to manage the wires that ran into and out of all of these devices? This issue of the computer's placement and various other issues were raised in my thesis sharing and will be discussed shortly.

Conclusion

The response I received from the people who viewed the installation leads me to conclude that my attempts to communicate certain points and evoke certain reactions were successful. I realize now, after having had a chance to view the work on several occasions, that my presentation of this material did contain some of the attitudes that I have about this technology and life today. In fact, by viewing the tapes I was made more aware of this. Part of the reason I wanted to present the material in an ambiguous way was because I thought I did not have any real set opinions on the subject of technology and humanism in our society. Now I realize that my view is more along the lines of favoring these technological advances because I am optimistic that they will better man's life. Part of this attitude of mine must be due to the fact that I am currently studying high technology skills and am thus a creature of my own age. Even though I seem to be somewhat in favor of these advances in society I know that I am concerned about the human condition today. I want to make sure it improves even with all of these technological advances. In order for this to occur, people must be aware of the trend toward less humanistic attitudes in our society. I believe that this was the purpose of this piece: to make people aware of this and to urge them to consider the human condition in this age of ever-changing technology. We must encourage people to interact with one another on a more humane level.

During my thesis sharing it was pointed out to me that the message and points I was dealing with were coming across in a new, imaginative manner and as a result the piece is a success. Most of the discussion at this time centered around the incorporation of the still imagery with the video. A comment was made that the still imagery was too distant or presented as if it were a boundary when compared to the way the tapes worked. I felt that this was a valid point and one that goes back to the placement of the computer. This is an issue that I was well aware of long before it was brought up at the sharing. In fact, several ideas were thrown around with the hope of solving this problem. The one chosen was to place the computer in the middle of the installation. As was explained above, I could not do this. But the logic behind this was that I felt it could pull all of the material together or at least help lessen the feeling that these photographs were a boundary. Two other methods were discussed for lessening this feeling. Due to time and money constraints they were abandoned. One was to have the walls parallel to each other but in different planes. For example, if the hypotenuse of the triangle was comprised of four boards (two on each side of the opening) they would not be perfectly butted up against each other but one could be a few feet in front of the other. This could have broken up that boundary feeling. Another method which could have worked was to have six mirrors, two per monitor, hanging from the ceiling. Thus when the viewer looked around the space he would not only see the image right in front of him but would also see the reflection of the other images around the space. This would have also strengthened the feeling

of being bombarded by technology and the inescapability of it all. It might have also heightened the feeling of anxiety. The feeling of this boundary effect did not seem to be as prevalent when there was an audience of people standing around watching the tapes. The audience became a part of it due to the manner in which one would need to shift in order to see one of the monitors. When people occupied the space it made the photographs appear to be less separate from the feeling I was trying to create through the video tapes.

All in all I feel the thesis was a success. This project has left many doors open for the continued exploration of daily life as well as for more use of the equipment. I plan to take many of the things I have learned from this project and put them to use in my future endeavors.

APPENDIXES

I. Thesis Proposal

Statement of Purpose

The thesis will explore the creative and aesthetic potential of the computer with regard to the photographic image. It is my intent to seek out subject matter, record it on videotape, and then subject it to computer manipulation to explore the possibilities of new interpretations.

Background and Scope

Although I had a strong formal background in still photography, I decided to come to Rochester Institute of Technology to explore new technologies in photography and film. I realized that there were many related areas which I could explore and still put to use my previous training. This thesis proposal grows right from these early realizations. Video and Computer Art were two fields in which I had no knowledge or experience before coming to RIT. This thesis project is one way to combine my new interest in video and computer graphics with my long-term interest in still photography. My involvement in combining these media began in a computer graphics course taught by Joan Truckenbrod at RIT in the summer of 1982. Ms. Truckenbrod is a professor of computer graphics at Northern Illinois University, and is the person responsible for stimulating my

interest in this area.

The careful selection of imagery is crucial to this project and occurs in several stages. First, there is the selection of general subject matter suitable for experimentation with the computer. Then there are the aesthetic choices made visually and mentally as one records imagery. This information, once recorded, is then carefully screened to determine specific imagery that can best be used in the process of computer-aided manipulation.

In essence, this process is the segmentation of real events, in combination with a series of creative explorations using the computer as a tool. This segmentation and manipulation and how they change the representation of the subject matter will be the main philosophical focus of this project.

Procedure

I will be using an Apple computer and digitizing camera to rephotograph video imagery off of a video monitor. I will then take color transparencies of the fragmented imagery directly from the computer monitor. The final presentation will consist of ten to thirty (10-30) Cibachrome images and may include the presentation of a videotape utilizing digitized imagery.

The written portion of this thesis will be compiled from notes taken during meeting with board members and others who have made contributions toward the completion of this project. It will also include my own experiences as my work is in progress. Projected completion is the fall of 1983.

II. Treatment

The purpose of this thesis presentation is to explore the way modern technologies are being used in the everyday aspects of man's life. The presentation will consist of three monitors arranged in a triangle and playing simultaneously. Each will have a unique image on it that relates to the images or sounds coming from the other monitors. Using this technique allows the viewer to make the visual cut and also allows for experimentation in areas such as the use of repetition, delays, computer-manipulated imagery, overlaps and so on. The viewer may choose to watch just one of the monitors as well and will still come away with an understanding of what they just saw.

The opening sequence of this piece deals with the television image. I feel that this is an appropriate starting point since this presentation is being done with that technology. The imagery, for the most part, consists of shots of the technological aspects of television that allow it to be produced and transmitted. It opens with all three monitors showing bars and tone. It then progresses through a series of shots including vectorscopes, waveform monitors, VU meters, satellites, satellite dishes and receivers, video tape machines, and so on until we find our camera zooming out from a monitor (which has a close-up of an antenna on it and zooms out to reveal an ordinary-looking house) to reveal three different interior environments where this image is being displayed. The title fades up and then it all goes to black.

Phase two opens with audio only.... the phone rings, an

answering machine plays back a message, the machine beeps at the end of the message, and then the phone is hung up. We then see a visual on one of the monitors which shows a person's hand pushing the phone buttons (with the related audio). Accordingly the others follow with the same imagery but quickly begin to disperse into different but related events on each of the monitors. These events involve the human element, the phone, and the answering machine in either real or computer-enhanced imagery. Throughout this segment, as well as throughout all of them, the audio will be an integral part of the experience. It will have some relationship to the visual. The segment ends with a freeze frame on each monitor and the audio message.... at the sound of the tone.... BEEP!

Phase three is the digital watch sequence consisting of the many varieties of digital clock/watches and ends with a calculator/watch having its buttons pushed as it makes the appropriate beeps and noises.

We have a transition from the above to the fourth phase, the automatic teller machines. This segment explores the interaction of the user and the machine. This sequence ends with a transition from the automatic teller machine screen to the Wegman's cash register screen.

Phase five shows the various aspects of the scanning technology used in today's modern markets. This sequence ends with one product being repeatedly scanned but not being read by the machine, another monitor showing an automatic teller machine that will not accept the card while the third monitor shows an

unfavorable interaction with a telephone. This leads to a quick series of images and sounds: a car with its lights on as the voice within it says, "your lights are on," a McDonald's drive-through window, the keys in the ignition as the door is opened and so forth. These images will appear at an ever-increasing frequency and add more and more computer-manipulated imagery until they are just a mishmash of digital stuff, high tech sounds and audio messages which end with the three monitors going to full screen graphics of "technical difficulties," "please stand by," and "syntax error." The audio then interjects with the sound of a phone ringing and then, "American Airlines, may I help you?" We then have shots of people on the phone, people walking away with groceries in their hands, receiving money from the money machine, getting an airline ticket, etc. These will be presented at a comfortable pace. The program ends with a zoom into a Sony Watchman screen and the credits being rolled.





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